

The EDISON KINETOGRAM

VOL. 6 British Edition

TRADE MARK

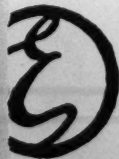
November 1, 1912 No. 2

Thomas A Edison

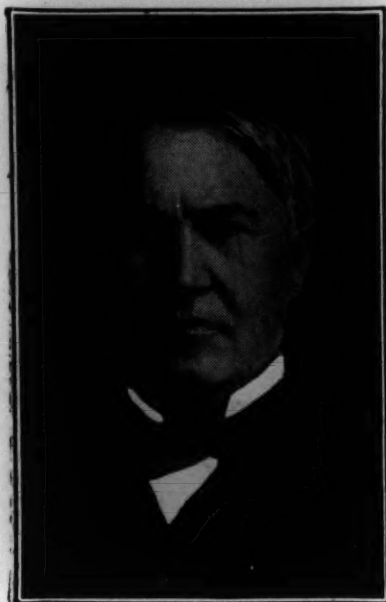


SCENE FROM
THE DAM BUILDER
FILM No. 7116

Released November 27th, 1912



EDISON FILMS TO BE RELEASED
on November 16, 20, 23, 27 & 30, 1912



THOMAS A. EDISON,
to whom the world
owes the Moving
Picture Idea.

Edison Kinetogram

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EDISON FILMS

Released between November 15th and 30th, 1912.

THOMAS MOORE'S familiar poem "Believe Me, if All Those Endearing Young Charms" has been worked out in a delightful manner. Centreing the story about an artist gives it an atmosphere which is wonderfully in keeping with its poetic source. The acting is superb, and many of the scenes will linger in the memory like some beautiful painting. It is a very dramatic film, as is "The Dam Builder," taken at the great dam which forms part of New York's future water supply system. The latter is a thrilling story of love and heroism, in which a fearless girl saves her lover from her ignorant, misguided father and his enraged friends.

"The Cub Reporter" is a strong dramatic picture.

"The Stranger and the Taxicab" represents an angry lover, jealous without cause, making a fool of himself before he learns the truth.

"The War on the Mcsquito" is a very instructive film of more than passing interest.

"The Boy and the Girl" is a drama featuring two of our noted child artistes, and their natural and unspoiled acting will make this picture a most popular subject with any audience.

"The Artist's Joke" is a charming bit of comedy revolving about jovial Harry Furniss, whose caricatures of the Sketch Club very nearly disrupt the organization. The famous illustrator has already established a most enviable reputation as an actor, and in this picture we have him in most artistic and attractive settings, playing his favourite part of match-maker.

(Continued on page 14.)

Edison Release Days : Every Wednesday and Saturday

EDISON FILMS

To be released on November 16th, 20th, 23rd, 27th & 30th, 1912



The "Cub" Reporter

DRAMATIC—RELEASED NOVEMBER 16th, 1912

Film No. 7103

Copyrighted, August, 1912

Code, Vorstufe

Approx. Length, 1000 feet

CAST OF CHARACTERS

JIM MASTERS, a telegraph operator	CHARLES SUTTON
MOLLY, his daughter	MARY FULLER
JACK DENNING	WILLIS SECORD
THE CITY EDITOR	ROBERT BROWER
JOHNSON, the "star" reporter	AUGUSTUS PHILLIPS

Reporters, railway and newspaper employees

JACK DENNING, a railway telegrapher, and Molly Masters, daughter of Jim Masters, the operator at another station, who is also a telegrapher, are in love. Denning determines to branch out into a larger field, so wires Molly of his intention to go to the city and become a reporter on one of the big dailies.

Three months later finds him a "cub" on one of the biggest papers in town. The "star" reporter is on the spree, and when word is received that the Limited Express is wrecked on the line upon which Denning had formerly worked, the city editor assigns the story to him.

The wreck happened only a short distance from Pierce Junction, the station where Molly and her father work, and, with her reporter sweetheart's interest at heart, Molly had

photographed the wreck a few moments after it occurred and had written the complete story from the details she obtained from the guard.

The "star" reporter sees the city editor give Denning his instructions and when the "cub" lays down the written card relating to the newspaper special upon which the newspaper men are to go to the wreck, the jealousy of the man prompts him to surreptitiously change the instructions in order to make Denning miss the train. However, the ex-telegrapher's familiarity with the line's workings prompts him to try and reach his destination by catching a goods train which he knows will shortly be at a certain siding.

A wild motor-car ride enables him to board the goods train just as it

(Continued on page 11.)



The Stranger and the Taxicab

By E. J. Lucke

COMEDY—RELEASED NOVEMBER 16th, 1912

Film No. 7115

Copyrighted, September, 1912

Code, Vorticules

Approx. Length, 1000 feet

CAST OF CHARACTERS

HARRY	WILLIS SECORD
ROSE.....	GERTRUDE McCOY
HER FATHER.....	WADSWORTH HARRIS
HER MOTHER.....	MRS. C. JAY WILLIAMS
THE BROTHER.....	AUGUSTUS PHILLIPS

Guests at the dance

TRUE love never runs smooth as the saying goes and this is the case with Harry and his sweetheart, Rose. The trouble begins when he declines to take Rose to a ball and she decides to go alone. The night of the ball he fancies she may be dancing with some unknown rival and determines to attend the ball in order to investigate his suspicions. Sure enough he finds her accompanied by a most attentive young man.

Harry becomes insanely jealous, the supposed rival, however, being only Rose's brother, home on a visit, and unknown to Harry. Rose noticing Harry's jealousy tantalises him by keeping up the deception and concealing her brother's identity. Rose and her brother decide to go home in a taxi and Harry who has been planning revenge, now sees an opportunity of carrying out his plans by bribing the chauffeur to change places with him and thus enable him to drive to some lonely spot and administer a sound thrashing to his hated rival.

Without turning to look at his passengers Harry drives off at a furious rate of speed, and when at last they halt Harry is astounded to discover that his passengers are Rose's parents instead of Rose and his rival. The old folks indignantly refuse to ride any further with him and walk home. Meanwhile Rose and her brother start for home in another motor-cab which later breaks down. Harry by chance happens to come across them and offers to tow them home where, upon arrival, he recognises them, but they enter the house before he can administer the intended thrashing. Foiled again!

The following day the matter is cleared up by a note from Rose which reads "Dear Harry: I ought never to forgive you but perhaps I was a little at fault myself. My brother, who was with me last night, says so anyway. Come quick. Rose." Suffice it to say he loses no time in reaching his sweetheart's house and once more true love runs smooth.

Posters for this subject will be issued.



The War on the Mosquito

(Taken in New Jersey, U.S.A.)

EDUCATIONAL—RELEASED NOVEMBER 20th, 1912

Film No. 7104

Copyrighted, August, 1912

Code, Vorsud

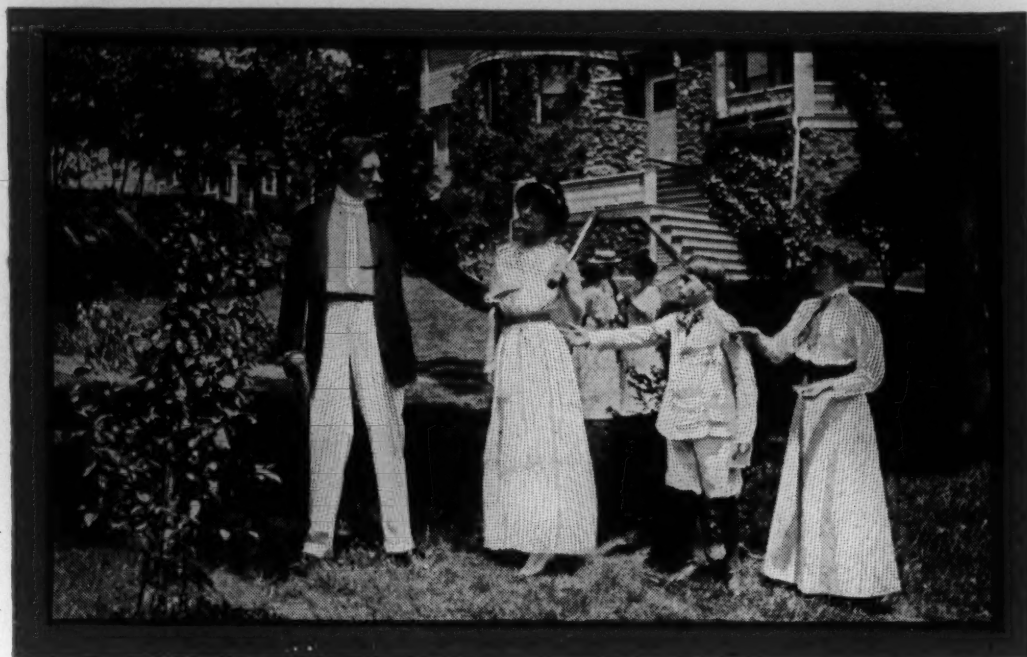
Approx. Length, 1000 feet

A GOOD deal of surprise is often expressed by persons when they read of the annual appropriations made by the U.S.A. authorities to fight the mosquito, but this is unjust, as the work is of great value to the public health. In New Jersey, their most prominent mosquito State, thousands of pounds are being expended annually to drain the salt marshes and stagnant inland pools where mosquitoes breed. Essex County, in that State alone has appropriated fifteen thousand pounds for mosquito extermination in nineteen hundred and twelve. In other sections of the States similar work is going on. For instance, the extermination of the Yellow Fever and Malarial mosquito in the canal zone has been the principal means of making the Panama Canal possible.

This picture presents in a clear, intensely interesting and instructive way

just how this work is being conducted. Both the salt marsh and inland work are shown in detail. The places where mosquitoes breed; the different means of treatment to prevent same, and the machines used in this work make a complete picture in themselves. In addition to these interesting views of the work in the field we have been able to produce some very remarkable pictures of the life history of the mosquito itself, showing in minute detail its development from the egg to the larva, from the larva to the pupa, and the actual hatching from the pupa to the adult mosquito. Here also we have been able to show the natural enemies devouring the mosquito while in their water stage, finally concluding the picture by showing a greatly enlarged mosquito biting a man's hand.

Besides being of great instructive value, this picture will be of great interest to any and every audience.



The Boy and the Girl

DRAMATIC—RELEASED NOVEMBER 20th, 1912

Film No. 7107

Copyrighted, August, 1912

Code, Vortexes

Approx. Length, 1000 feet

CAST OF CHARACTERS

FREDDIE, the Boy	YALE BOSS
HIS FATHER	MARC McDERMOTT
HIS MOTHER	MIRIAM NESBITT
THE GOVERNESS	ELIZABETH MILLER
BETSY, the Girl.....	EDNA MAY HAMMEL
HER FATHER	WALTER EDWIN

THIS is a child story for parents as well as young folks.

The small son of wealthy young parents is left to the care of a governess while the father and mother enjoy themselves. He is taught botany and piano-playing, and considered of small account as a real boy by his parents.

One day, in the park, a little "Mischievous," whose father believes in outdoor exercise and freedom for children, entices the boy away from his governess, and after a long walk they arrive at the foot of the Palisades, and take off their shoes and stockings to go wading. Meanwhile, on the top of the cliff above them, workmen are engaged in some blasting, and while the children are playing, they are suddenly startled by a cry from above. Looking up, they see a huge boulder dislodged and rolling down the declivity towards them. Never having been used to action, the boy hesitates, but only for a second; then the real spirit of the man within him awakens, and he dashes forward, pulling the

little girl aside, just in time to save her from the huge boulder, which dashes over the spot where she had stood half a second before.

Realising what he had done for her, the little girl would embrace him as a hero and the idol of her dreams, but he, being just a boy, prefers to "shake hands and call it square." He delivers her safely to her father, and starts to leave, but she tells her father what has happened during their walk, and the latter gentleman takes him home to his parents, who have by this time missed him, and are disposed to be very much put out at his running away. The scolding is interrupted by the little girl's father, who tells what the boy has really done, and the parents realise for the first time that here is a son worth having.

Edison child-players are probably the most natural and unspoiled little folks known to photo-play audiences, and this story is acted in their very best and most appealing style. It is certain of popularity.

Posters for this subject will be issued.



The Artist's Joke

By Harry Furniss

COMEDY—RELEASED NOVEMBER 23rd, 1912

Film No. 7075

Copyrighted, July, 1912

Code, Vorschrift

Approx. Length, 1000 feet

CAST OF CHARACTERS

THE ARTIST	HARRY FURNISS
CHARLES, his son	WILLIS SECORD
NELL	MARY FULLER
	GERTRUDE MCCOY
	MRS. C. JAY WILLIAMS
	ELSIE MCLEOD
	CLARA ADAMS
	VIOLET ERSKINE
	FRANCES SHANNON

A BEVY OF ARTISTS

A WEALTHY artist lives in retirement in his country mansion with his only son Charles, who is averse to country life and anxious to make his abode in the city, where they raise brides instead of crops.

One day a Sketch Club, consisting of a bevy of beauties, arrive by motor from the city to sketch the ruins of an old castle, which they are at first unable to locate. Nell Travers, the leading spirit of the party, inquires at the mansion for direction, and thus forms the acquaintance of Charles, who begs to be permitted to act as guide. She gladly accepts the proposition, and introduces him to the other members of the Sketch Club, and together they proceed to the old ruins, and after considerable discussion as to the best point of view, the tripods and canvasses are finally placed, and each girl's name written in bold type across the top of her canvas. It is noon, and they decide to return to their motor-car for luncheon, but Charles, having become enamoured of Nell's charms, persuades

her to meander in an opposite direction. The canvasses being left alone, Charles' father, when he happens upon the scene, is unable to resist the temptation of carrying out a practical joke. He draws a caricature upon each canvas, and in fiendish glee departs for home.

When the girls return, and discover their canvasses unfit to work upon, they conclude that Nell, the missing one, must be the culprit, and immediately depart for home in their motor, leaving Nell to get home as best she can. When Nell learns of the girls' sudden departure, the gallant Charles offers to drive her home in his trap. At the mansion she meets his jovial father, and, seeing the various drawings about the house, she immediately suspects him of being the one who disfigured the girls' canvasses. She makes the accusation, and the old gentleman admits that he is the real culprit, and humbly apologises for his joke. Nell now starts for home, escorted by Charles, and we can plainly see that he is no longer anxious for city life.

Posters for this subject will be issued.

(Illustrated booklets will be supplied, free of charge, to all Exhibitors of this film, for distribution to their audiences.)



"Believe Me, if All Those Endearing Young Charms"

Suggested by Thomas Moore's Famous Poem

DRAMATIC—RELEASED NOVEMBER 23rd, 1912

Film No. 7111

Copyrighted, September, 1912

Code, Vortices

Approx. Length, 1000 feet

CAST OF CHARACTERS

HELEN VAN WORTH	LAURA SAWYER
ROBERT BURTON, the Artist	BENJAMIN WILSON
MARY WEST, a model	BESSIE LEARN

Guests at the reception, hotel employees, etc.

ALL lovers must hold dear in their memory and secret within their hearts the name of Thomas Moore, for perhaps no other singer of sweet songs has played more upon the tender chords in the lovers' litany than the famous Irish bard. And of all the songs, "Believe Me if All Those Endearing Young Charms" is the sweetest that has been sung. In setting this beautiful melody to the canvas, the Edison Company has handled it in a distinctly modern style; yet they retain all the poetical atmosphere of its theme.

A famous artist is in search of a model to pose for a picture entitled "In Love," and he finally engages a sweet-faced young girl whose beauty and simplicity capture his heart.

One night, after a reception at his studio, where the simple model learns of the artist's love for her, a society lady, whose imagination had led her to believe that she would soon become his wife, wakes up to the fact that she has a rival. We are introduced to the lines of this beautiful poem, and the manner in which the Edison Company has carried out its theme is brought about by an acci-

dent to the model, which bids fair to disfigure her for life. Still, having faith in her artist lover, she awaits his coming in the hour of her misfortune, but by a ruse of the society lady the model is prevented from knowing that her lover is hastening to her with a famous specialist, and she, poor girl, believes that the loss of her beauty is the cause of his loss of affection, so she flees from her rooms, leaving no traces behind her to tell where she is going.

After months of weary searching the artist gives up hope of ever finding her again. She returns thoroughly restored to health and beauty, and on entering his studio she finds him asleep in his chair. Not knowing whether he entertains any further affection for her, she leaves a note upon his table. But fate decides it is never to be read, and he burns it up, not knowing that it contains the one knowledge he most longs for.

Months afterwards they are brought together, and "the heart that has truly loved never forgets, but as truly loves on to the close."

A beautiful love story, well acted and staged.

Posters for this subject will be issued.



The Triangle

COMEDY-DRAMA—RELEASED NOVEMBER 27th, 1912

Film No. 7109

Copyrighted, September, 1912

Code, Vorthueren

Approx. Length, 1000 feet

CAST OF CHARACTERS

THE EMPLOYER.....ROBERT BROWER
THE EMPLOYEE.....WILLIAM WEST
A DEALER IN CLOTHING.....BIGELOW COOPER
A PHILANTHROPIST CHARLES OGLE

Employees in factory, workmen out of work, clerks in tailor shop

AFTER having lost his job in a "sweat" shop on account of dull times, a poor workman, living from hand to mouth, with a family to support, is nearly driven to distraction by his inability to secure employment.

One day the poor workman meets a Mr. Goodfellow. He, being rich and philanthropically inclined, has his sympathies aroused by the workman's pitiful story of distress. Mr. Goodfellow, feeling the presence of a problem, decides to investigate the cause, and lend his aid in solving it. Accordingly he goes to the manufacturer, where he is informed that the former operators of the idle machines in the shop were discharged because of the fact that he was making more goods than he could sell.

Mr. Goodfellow suggests that if the employees worked slower and fewer hours it would afford work for the unemployed, but this ingenious suggestion is not received with enthusiasm. Mr. Goodfellow next visits the re-

tailer to ascertain why he does not replenish his stock more frequently, and is informed that trade is poor, and it is not feasible to buy more goods than can be sold to his customers.

Mr. Goodfellow then goes home more perplexed than ever, realising that the question has resolved itself into a triangle which almost baffles him. He finally argues thus: Supply the workman with a little money and he will patronise the retailer, who in time will replenish his stock, and thus compel the manufacturer to employ more workmen to enable him to meet the demand. The following day he puts his idea into practical use by distributing money among the idle workmen. This has the desired effect, and he thus works out the problem that philosophers of the world have attempted to solve ever since the struggle of life began. Played mostly in comedy vein, the film is a distinct novelty, both in subject matter and in treatment.

Posters for this subject will be issued.



The Dam Builder

By Bannister Merwin

DRAMATIC—RELEASED NOVEMBER 27th, 1912

Film No. 7116

Copyrighted, September, 1912

Code, Vortoenen

Approx. Length, 1000 feet

CAST OF CHARACTERS

JACK MARLEY	GEORGE LESSEY
MURDOCK, the foreman	CHARLES OGLE
THELMA	EDNA FLUGRATH
PETER WIST, Thelma's father	ROBERT BROWER

Workmen at the dam and Norwegian farmers.

JACK MARLEY, a young engineer who is in charge of the construction of a great dam, has occasion to discharge Bill Murdock, an unruly foreman. Murdock threatens to get satisfaction.

A few miles up the valley there is a settlement of Norwegian farmers of the most thrifty type, though ignorant of modern methods. They believe the dam will back the water over their farms and ruin them. Marley receives a letter from one of his associates advising him to go to the Norwegians, and explain the matter to them. Murdock accidentally gets the letter, and sees his chance for revenge by misusing its contents.

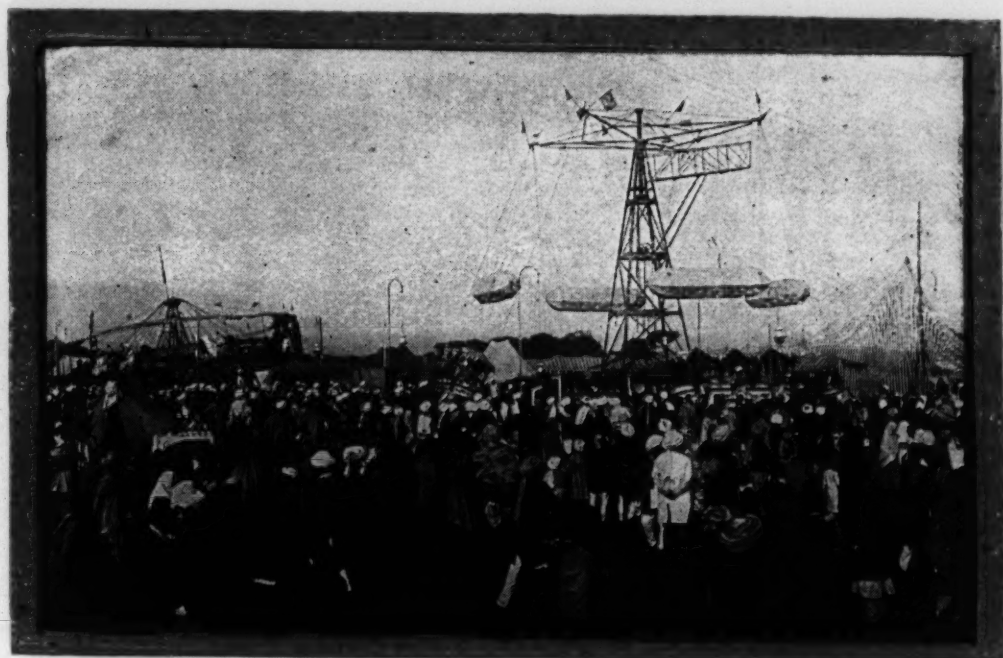
In riding to the settlement to explain the matter, Marley comes upon Thelma, the daughter of the moving spirit of the Norwegians, Peter Wist. She has been stunned by a fall upon the rocks while fishing. Marley revives her, and takes her home. The old farmer refuses an introduction when he learns that Marley is em-

ployed on the dam. This, however, does not affect the very evident interest that Thelma and Marley have awakened in each other. They have many walks together unknown to her father.

Murdock finds little difficulty in convincing old Wist that the dam will ruin the settlement, so, in a conference of the farmers, Wist and Murdock incite them to blow up the sluices at the dam. Thelma overhears the plan, and vainly tries to intervene against this folly. They will not listen, and old Wist roughly puts her aside. What can she do? Her lover's life and work are in danger! The only available horses are hitched to the waggon that is to carry the farmers and the deadly explosive! With no thought of danger to herself, the brave girl decides to cut across the valley on foot. The way is rough and dangerous, for she must avoid the road in order to make time.

The scenes shift from Thelma to the

(Continued on page 12).



Scenes in Delhi, India

DESCRIPTIVE—RELEASED NOVEMBER 30th, 1912

Film No. 7040

Copyrighted, May, 1912

Code, Vornaehen

Approx. Length, 365 feet

THIS film shows many views taken in Delhi, India. Some of them are ancient landmarks cherished by the natives for their connection with a history that dates back for ages. Views showing a portion of the ancient mosque, a temple, the memorial tower, the "Asoka Pillar," and the shell-scarred Cashmere gate, whose mouldering walls are significant of past bloodshed and strife, are particularly interesting. A scene showing the natives carrying water across

the country on clumsy waggons drawn by domesticated buffalos is quite a novelty, to say nothing of views of the busy streets, showing the throngs as they move about bent on their daily enterprises. Like other people of the world, they seek amusement, and a scene depicting a "mela" or native fair is not unlike the amusement parks and places of recreation in other countries.

Altogether an educational and an interesting picture.

The "Cub" Reporter

(Continued from page 3.)

leaves, but he had not reckoned on the special having right of way, and is soon side-tracked for the newspaper train. He hastens into the station and finds an old friend of the wire who gives him carte blanche with the telegraph instruments. The delighted Molly gets his call and within a few moments is sending him the complete story which he and his

friend relay to the newspaper thereby scoring a scoop over the other papers.

Molly leaves on the first train to give Denning the photos of the wreck. Sure of promotion for his story, Denning lifts Molly to the train and carries her off to the city. They are congratulated by the city editor and Denning receives the promotion which enables him to marry Molly.

Posters for this subject will be issued.



Bridget's Sudden Wealth

COMEDY—RELEASED NOVEMBER 30th, 1912

Film No. 7112

Copyrighted, September, 1912

Code, Vorticetto

Approx. Length, 600 feet

CAST OF CHARACTERS

BRIDGET.....ALICE WASHBURN
PAT.....EDWARD O'CONNOR

BRIDGET O'HOOLIHAN, a servant in the employ of a wealthy family, is in love with Patrick Callahan, a policeman. Love runs smoothly until one day she receives a letter informing her that she has fallen heiress to a small fortune, by the death of a relative.

At the possession of so much money she swells with arrogant pride, and her love for Pat, the policeman, turns cold. She visits all the big shops, making many purchases of finery to bedeck herself with, in order to impress people that she is a lady of noble birth. She sojourns at a high-class hotel, with servants to wait on

her, buys a pet dog, and finally a motor-car. It does not take her very long to get the habit of scorching, with almost serious results.

She is on the point of being arrested for exceeding the speed limit, when to her surprise the policeman turns out to be Pat, her old-time "stidy," who seems compelled to perform his duty in arresting her. The situation seems to be 'twixt love and duty. After some pleading the old love is rekindled, and a compromise is made by Pat resigning from the force and marrying the now wealthy Bridget.

This film is pure fun all the way through.

Posters for this subject will be issued.

The Dam Builder

(Continued from page 10.)

waggon with increasing tension; she arrives a few seconds before them, and warns Marley.

In a terrific struggle between Marley's men and the farmers, led by Murdock the latter is overthrown,

and the enraged engineer leads the Norwegians to his office and makes them understand the fallacy of their belief about the dam. The closing scene gives promise of a happy ending to the love of Marley and Thelma.

Posters for this subject will be issued.



Hearts and Diamonds

By Herbert E. Morgan

DRAMATIC—RELEASED NOVEMBER 30th, 1912

Film No. 7121

Copyrighted, September, 1912

Code, Vortriften

Approx. Length, 1000 feet

CAST OF CHARACTERS

HARRY RUSSELL, U.S. Customs London Agent	AUGUSTUS PHILLIPS
BETTY HUNTER	EDNA FLUGRATH
MISS WHITCOMB, her aunt.....	MRS. WILLIAM BECHTEL
JAMES BLACK, the smuggler	GEORGE LESSEY
U.S. CONSUL	ROBERT BROWER

Passengers, smugglers and U.S. Revenue Officers

WHILE spending a few months in London, Betty Hunter and Miss Whitcomb, her spinster aunt, become acquainted with Harry Russell, a special European agent in the U.S. Customs Service. Betty and Russell learn to love each other, but a series of interruptions prevent his intended proposal of marriage, even up to the night prior to her sailing for America.

Since meeting Betty, Russell had written to Washington requesting that he be transferred to the New York office. The morning that Betty and her aunt are to sail Russell receives a letter granting his request for transfer, to take immediate effect. He hastily prepares to sail on the *Troy*, which is to carry his sweetheart home.

The American Consul at London takes advantage of Russell's sailing to have him watch one James Black, who is also to sail on the *Troy*, and of whom word has come from the Continent that he may be a diamond smuggler.

Black gets a chance to show Miss Whitcomb a little courtesy, thereby making himself acquainted, and receives an introduction to Russell and Betty upon their return from a

promenade on the deck. Russell recognises the name of the man he is to watch, and Black's attentions to Betty give him a double reason for wishing to land his man.

He at once begins to watch for some tangible evidence of Black's being a smuggler, and is rewarded by seeing him in his state-room preparing a specially made jewel box to be thrown overboard. He gets into wireless communication with the U.S. Revenue Cutter Service officials at New York, and the *Mohawk* is sent to meet the *Troy* off Sandy Hook.

In looking for the launch which contains his confederates, and which is to pick up the box of diamonds, Black again comes upon Russell and Betty just in time to spoil another of Russell's attempts to propose.

The interruption is short, however, for within two hours an exciting chase between the Revenue officials' boat and the smuggler's launch has resulted in the capture of the latter, unknown to Black. Consequently he is greatly surprised when, while walking nonchalantly down the gangway, he is taken into custody. Once he is out of the way, Russell decides to wait no longer, proposes, and is accepted.

Posters for this subject will be issued.

Laura Sawyer

Where is the ambitious young actress who would not welcome the opportunity to have her early efforts guided by Ada Rehan and Otis Skinner, two of the most popular artistes on the American stage. Such was the good fortune of Laura Sawyer, for she spent two years in Shakesperian repertoire with the former, and was for several seasons a member of the stock and road companies of the latter. Then came an engagement in Chicago when Miss Sawyer played leading rôles in stock and finally a



tour in the "Home Seeker," which was a widely featured play.

This, then, is the foundation upon which the clever young actress has built her truly enviable reputation. But after all the greatest of teachers and the best of training would have availed nothing had it not been for Miss Sawyer's native genius.

For she is a remarkably strong emotional actress, portraying the deeper passions with a power that is irresistible, but never sacrificing truth to self-display. She is at her best when playing one of those big, tense scenes that hold the audience breath-

less, for it is then that one realises most strongly Miss Sawyer's histrionic ability and the artistic merit of her performances. During her four years at the Edison Studio she has played in important photo-plays too numerous to mention, but one may cite, as examples of her dramatic power, her presentation of Marguerite in "Faust" and her appearance in "The Romance of the ~~City~~ Dwellers," "For the Cause of the South," and "For Valour." Miss Sawyer will shortly be seen in a beautiful drama, "Ostler Joe," in which she is afforded a splendid opportunity to do very finished work.

Gifted dramatic actress though she is, Miss Sawyer takes keen delight in comedies, among the more recent of her appearances in that line being in the great success, "The Stuff That Dreams Are Made Of." Since joining the Edison forces she has done considerable travelling as a member of various companies sent to Cuba, the Canadian North-west, and other localities, and now, despite the fact that she has but recently returned from a several months' stay in Bermuda, she has already started on another extended trip through the West.

Witty, a keen observer, very well read, and a clever conversationalist, Miss Sawyer adds to her artistic talents a personal charm that is delightful.

Edison Films

(Continued from page 2.)

"The Triangle" deals in a mirthful way with that ever-menacing high cost of living, settling the question in a new way as yet undiscovered by the grey-bearded philosophers.

A wonderfully scenic film is that taken in Delhi, India, reflecting in a remarkable manner the glamour and splendour of the far East.

In "Bridget's Sudden Wealth" we have a somewhat farcical development of a story of newly-acquired riches which prove too much for an Hibernian "kitchen lady," and nearly terminates her romance with Pat, one of the Finest.

In "Hearts and Diamonds," Cupid and a smuggler cross swords.

"The Charge of the Light Brigade"

It has repeatedly been proved in the history of our nation that disaster, imminent or inevitable, has only served to bring into play what Napier refers to as the "Strength and Majesty" of the British soldier. The recital of a long list of triumphant victories, in a nation whose record of conquest has not been inconsiderable, has not the power to warm the blood and stir the patriotic pulse, as will a single instance of heroic self-sacrifice, in the face of insuperable and overwhelming odds. The battle of Balaclava contributed a full measure of gallant deeds which add fresh lustre to British arms, and from a military point of view, were of far greater moment than the celebrated ride of the Light Brigade. It was here that Colin Campbell, with his formations of the 93rd Highlanders, held the Russian Cavalry at bay, and earned for his regiment the undying name of "The Thin Red Line." It was here that Sir James Scarlett, hurling his Heavy Dragoons at the enemy's wavering ranks, completed their rout and sent them flying to the heights on which their captured Turkish guards were entrenched. But great deeds are the common features of great victories. It is heroic disaster that rouses the full sympathy of mankind, and for that reason the battle of Balaclava will always be remembered by that glorious unnecessary charge of Lord Cardigan's Light Cavalry. It is idle to speculate as to who was responsible for the error. Lord Raglan's written order, that he wished the cavalry to "advance rapidly to the front and try to prevent the enemy from carrying away the guns," may easily have been misinterpreted.

But it is very certain that Lord Cardigan and his Light Brigade, who had been kept from an early hour, chafing and inactive, while their comrades were gathering laurels on every hand, were only too ready to seize on any opportunity of taking their share in the heat and burden of the day. And Lord Cardigan, a man of haughty and overbearing temper, an over-rigid mar-

tinist, who had schooled his brigade by a system of arrest and court-martial into a perfect fighting machine, was not the man to weigh, with cool deliberation, his insurmountable difficulty of his task. His invincible courage was only eager to be proved, and down that narrow valley, faced by twelve guns from the heights in front, with twenty-two trained upon them from the ridges at either side, he led his men, the first in that magnificent race for death, the first to break through the Russian lines—almost the last of the broken stragglers who returned. Two hundred and forty-seven men and twice that number of horses were left in that narrow valley, while the Russians remained entrenched on the heights of Fedukhine.

"C'est magnifique—mais ce n'est pas la guerre," said the French general, Bosquet. This is undoubtedly true, but it is none the less true that many deeds of successful achievement will be forgotten while the charge of the Light Brigade remains an immortal memory. No better means of keeping the memory green could be devised than that of converting the episode into a successful film. The Edison Company have handled the subject admirably. The locality has been most judiciously selected and arranged; the costumes give a convincing reproduction of the period, and the acting of the chief characters and their splendid feats of horsemanship deserve a high measure of praise. Above all, the stage management is exceedingly skilful, and the last rush of the cavalry is pregnant with the spirit of battle. The return of the stragglers is a pathetic picture, and a fitting conclusion to the deeds of heroism which precede it.—

Bioscope.

Following their realistic motion-picture depicting the Relief of Lucknow, the Edison Company will in a few days release a film which strikingly portrays "The Charge of the Light Brigade." Those who see the gradual decline of public interest in cinematograph exhibitions will have reason to revise their judgment while such admirable productions as this new motion-picture are available.

Over 600 actors took part in the making of the film. Step by step the observer is taken from dawn on October 25th, 1854, when Lord Lucan and his staff saw the Turkish signal for the beginning of the battle of Balaclava, to the return of the broken and battered brigade from the glorious charge, which, at the cost of 400 lives, added a page to the battle history of Britain.

The film is a masterpiece of realism. Past and then through the batteries charge the troopers, bursting shell emptying saddle after saddle, until a third of those who set out on that mistaken charge stagger past Lord Raglan.—*Daily Graphic*.

A remarkable cinematograph film illustrating the Charge of the Light Brigade at Balaclava has just been completed by the Thomas A. Edison Company, and is to be shown to the public on the 25th inst., the anniversary of one of the bravest deeds in the history of the Army.

The realism of the pictures is extraordinary. They show not only the charge itself, but all the events leading up to it. The six hundred horsemen—all the numbers and uniforms are correct—are seen galloping through the smoke of hundreds of bursting shells; riderless horses career madly about. Men fall headlong from their saddles and lie still on the ground. Not the least interesting part of the film is the return of the shattered remnant of the Brigade, bleeding and limping, marching past their cheering comrades.—*Daily News and Leader*.

To the present generation the great Charge of the Light Brigade at Balaclava is little more than a memory. But the wonder-working cinematograph has rendered it possible to bring before our very eyes a faithful presentment of this marvellously gallant achievement.

The Thomas A. Edison Co. has recently given at a private view—and is this week presenting to the world—a series of films illustrating the whole of the tragic incidents crowded into the twenty minutes of magnificent prowess which earned undying fame for the gallant men who took part in the Charge.

On October 25th, being the fifty-eighth anniversary of Balaclava—the Edison Co. will give to its patrons in all parts of the kingdom a marvellous representation of how our British

cavalry earned immortal laurels in the historic valley.

From the moment when Nolan gives the fatal order, right through the mad rush for the Russian guns, back along the slain-strewn valley to their original starting-point, we are shown all the panoply of exactly-reproduced surroundings, correct to the smallest detail, and are able to follow every movement of the gallant band whose prowess has been so nobly sung by Tennyson.

Faithful in every particular, the Edison Co.'s pictures are an education in themselves, and what we have hitherto only read about we can now see in its realistic entirety.

The gallant Six Hundred start before our very eyes down that valley of death which was to prove a last resting-place for more than two-thirds of their number.

“Storm'd at by shot and shell,
Bravely they rode, and well,
Into the jaws of death,
Into the mouth of hell,
Rode the Six Hundred!”

As the Russian guns open fire, we see the heroes swept down by the storm of metal, and we realise to the full what these men did on that fateful day. And when, at the finish, we see the gallant band streaming back to the camp, we can appreciate the tragedy of this “magnificent blunder.”

The Edison Co. have in this film achieved what may fairly be termed the record in cinematography, and have produced a realistic presentment probably unequalled in the annals of motion-pictures.—*Answers*.

There seems to be no end to the risks which have to be run if modern demands for stern reality are complied with. Take the case of Edison's “Charge of the Light Brigade,” which is to be released on October 25th. Here we get a maddening gallop of 600 horsemen, some of whom must fall from their horses, or “cannon to right of them, cannon to left of them,” would have no meaning. So off they come while the horses are at full gallop. How they escape death is a marvel. Some, I am told, were hurt, and a collarbone or two was broken. The “Charge” has been witnessed by Mr. Roberts, the staunch friend of the Balaclava survivors, and he is delighted with it. Few people not almost in daily touch with the producers can grasp the extraordinary development of the moving picture, even during the past two years.—*London Evening News*.

How It Was Staged

When the Edison Company first contemplated screening "The Charge of the Light Brigade," Mr. J. S. Dawley, under whose direction the play was staged, set to work studying the details of the battle of Balaclava in order to obtain historical accuracy. Uniforms were ordered especially in London, and were designed by authorities upon the subject of military uniforms of that time. Cannons were constructed in New York together with martingales, stirrups and lances, all made to conform to the period.

All this equipment was shipped to Cheyenne, Wyoming (U.S.A.), where there was a large encampment of United States Cavalry. With the arrival of the Edison players, rehearsals were begun according to the director's carefully formulated plans. About eight hundred troopers took part in the film; their excellent riding and the fact that they were mounted upon trained cavalry horses added greatly to the realism of the picture.

But the greatest touch of realism was entirely unexpected and accidental. Richard Neill as Captain Nolan, delivered the orders which were fatally misconstrued and caused the brigade to be sent in the wrong direction. Neill, in a desperate effort to head off the charge and save the brigade rode out in front of the column and was "killed" by a shell which exploded almost under his horse's feet. Neill made a wonderfully realistic fall from the saddle, but when the scene was over he calmly announced that he had hurt his arm and investigation proved that he had broken it. Happily the arm is mending rapidly now and Neill will soon be ready to perform the next feat that the camera demands.

Quite one of the neatest programmes we have yet seen is the one issued by the Electric Pavilion, Brixton, London. Made up attractively in two colours, an excellent view of the exterior of the theatre is shown on the front cover, and brief illustrated stories of the pictures are printed inside.

"I thought that you might be interested to know that I have done record business with your last two historical dramas—'The Prisoner of War' and 'The Relief of Lucknow,' having had to turn hundreds away."—Mr. J. G. Smart, *The Hunslet Pictordrome, Waterloo Road, Hunslet, Leeds.*

The "Edison" Lighthouse

By Harry Furniss

Conversation overheard by the writer:—

"The Edison Company is in England, I hear. Who is Edison?"

"Oh, you know—the inventor of the great Edison lighthouse."

"Of course, that famous Eddystone. Then why spell the name wrongly?"

That is a true story. Such is fame! Yet the mind mixing up matters so, was, to a great extent, correct—Edison's lightship is the electric light out of doors—and the moving pictures indoors. Both are a boon and a blessing to men, women and children all over the world. But to English people in the near future, there is still a greater boon, and that is photo-plays made in England by a selection from the famous Edison studio of New York.

I early this year started from my comfortable ship—Art—and paddled my canoe into the troubled waters of cinematography. I knew not whither I was going, and had no knowledge of the currents or rocks in my course. I might have got out of my depth and sank, but in the far distance I saw the Edison light shining brilliantly from New York. I made for it, and was rescued, and before I left it I had learned the mysteries of the lighthouse, and how to, in future, steer my photo-play craft.

I then assumed the rôle of pilot and piloted a picked crew from Edison's lightship to our English shores. They have just returned, but what they have seen will be in due course shown on the screen in the various photo-picture theatres all over the world.

They bound her on a railway line,
And let a train run o'er her;
They made a big gunpowder mine,
And let it off before her.
They locked her in an airtight bin,
But still it didn't harm her;
She was the leading lady in
A Motion Picture drama.

The Pictures.

Don't miss "The Dam Builder."

The Edison Players Return to New York

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11—The Passer-by (Dr.)	1060
11—A Man in the Making (Dr.)	1000
11—Apple Pies (Com.)	400
14—How Father Accomplished his Work (Com.)	650
14—The Little Bride of Heaven (Dr.)	1000
18—The Girl at the Key (Dr.)	1000
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21—The Man Who Made Good (Dr.)	1000
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25—Partners for Life (Com.-Dr.)	1000
28—The Workman's Lesson (Dr.)	1000
28—How the Boys Fought the Indians (Com.)	700

Sept. 28—An Intelligent Camera (Com.)	300
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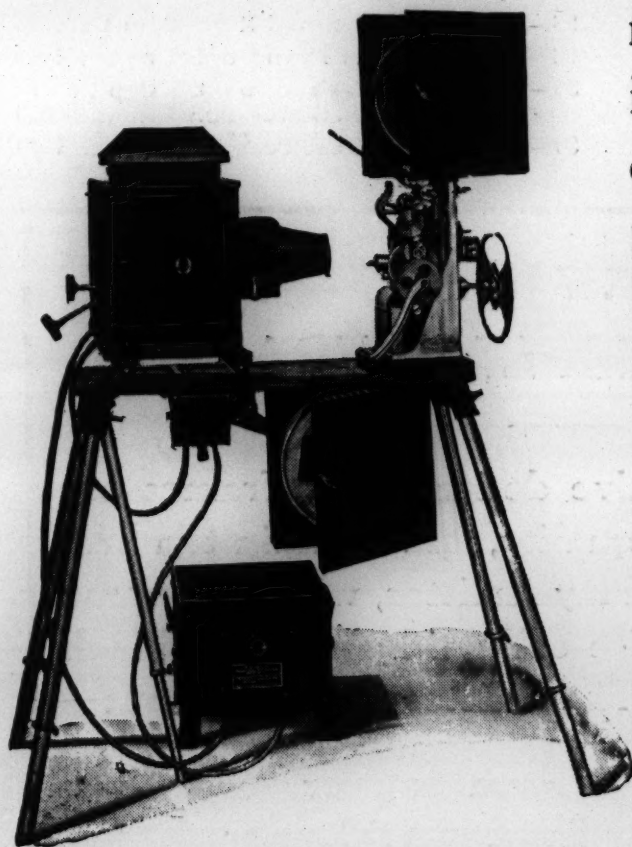
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The motion picture show is fast becoming the biggest factor in the amusement field—the biggest money-



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